

À Pablo de Sarasate.

Rhapsodie hongroise

pour

Violon

avec Accompagnement d'Orchestre

ou de Piano

par

LEOPOLD AUER.

Op. 5.

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No. 7. D . . . 1 —
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- (Impromptu) . . . 1 —
— *Kadenz zu Beethovens Violin-Konzert* . . . 1 —

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6 *Caprices-Etudes artis.*
Livre II (No. 4—6) . . . 6 —
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— Op. 23. 3 *Capricen* . . . 4 —

Schulen.

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(l = leicht, m = mittelschwer, s = schwer, ss = sehr schwer)

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David, F.		s Op. 69. Kavatine . . . 1.50		Op. 69. Kavatine . . . 1.50		42. Nr. 1. Piosnka Smetna . . . 1.—		ss Le Trille du Diable. <i>Gm</i> . (Volkmann) . . . 3.—	
s	Op. 5. Introduction et Variations sur le Thème: „Je suis le petit Tambour“ . . . 1.50	Jensen, A.		Op. 69. Kavatine . . . 1.50		Nr. 2. Jadwiga . . . 1.—		Toms, Ch. J.	
ss	Op. 13. Introduction et Variations sur un Thème original. <i>D</i> . . . 3.50	m Op. 33. Lieder und Tänze. 20 kleine Klavierstücke. (Hüllweck) . . . 4.50		Op. 69. Kavatine . . . 1.50		Nr. 3. Taizy . . . 1.—		l-m Op. 20. 6 Morceaux. Livre I M. 2.—, Livre II . . . 3.—	
s	Op. 14. Konzert Nr. 2. <i>D</i> . . . 5.—	Joachim, J.		Op. 69. Kavatine . . . 1.50		Nr. 4. Elega . . . 1.—		Vieuxtemps, H.	
ss	Op. 17. Konzert Nr. 3. <i>A</i> . . . 5.50	ss Op. 1. Andantino und Allegro scherzoso . . . 3.50		Op. 69. Kavatine . . . 1.50		Nr. 5. Spiew . . . 1.—		Fantaisie . . . 3.—	
ss	Op. 19. Introduction et Variations brillantes sur un Thème original. <i>A</i> . . . 3.—	Klamroth, Ch.		Op. 69. Kavatine . . . 1.50		Op. 44. 4 Chansons.		Op. 25. Grand Concerto. <i>A</i> . . . 9.—	
s	Op. 20. 6 Caprices. Heft I, II je 3.50	s Romanze . . . 1.50		Op. 69. Kavatine . . . 1.50		Nr. 1. Sérénade . . . 1.—		Volkmann, R.	
ss	Op. 22. Konzert-Polonaise. <i>E</i> . . . 4.—	Kleinecke, W.		Op. 69. Kavatine . . . 1.50		Nr. 2. Aubade . . . 1.—		m-s Op. 10. Chant du Troubadour . . . 1.50	
ss	Op. 30. Bunte Reihe. 24 Stücke. Band I, II . . . je 1.50	l Op. 24. Albumblatt . . . 1.50		Op. 69. Kavatine . . . 1.50		Nr. 3. Insouciance . . . 1.—		m Op. 11. Musikalisches Bilderbuch (R. Hofmann) . . . 3.—	
m-s	Op. 41. Nachklänge. Fortsetzung der „Bunten Reihe“. 15 Stücke. Komplet . . . 14.—	Klengel, P.		Op. 69. Kavatine . . . 1.50		Nr. 4. Gaîté . . . 1.—		m-s Op. 15. Allegretto capriccioso . . . 1.50	
	Heft I-IV . . . je 4.—	l Op. 31 Nr. 5. Andante patetico 1.—		Op. 69. Kavatine . . . 1.50		Op. 45. Pièces lyriques.		Wickenhauser, R.	
	Aus der Ferienzeit. Charakterstücke.	Kontski, A. de.		Op. 69. Kavatine . . . 1.50		Nr. 1. Danse rustique . . . 1.—		Op. 13. Sonate. <i>Em</i> . . . 7.50	
m-s	Op. 46. Heft I (Nr. 1-6) . . . 5.—	s Op. 3. La Cascade. Caprice . . . 2.—		Op. 69. Kavatine . . . 1.50		Nr. 2. Campagnarde . . . 1.—		m Op. 15. Variationen über ein Thema von Fr. Schubert . . . 2.50	
m-s	Op. 47. Heft II (Nr. 7-12) . . . 4.50	s Op. 4. Morceau de Salon en Style de Mazurke . . . 2.—		Op. 69. Kavatine . . . 1.50		Op. 85 Nr. 3. Kavatine (Singer) 1.50		Wieniawski, H.	
m-s	Op. 48. Heft III (Nr. 13-18) . . . 6.—	ss Op. 6. Le Rêve d'une jeune Châtelaine. Poésie musicale . . . 2.—		Op. 69. Kavatine . . . 1.50		Reinecke, C.		Op. 7. Capriccio-Valse . . . 2.—	
m-s	Op. 49. Heft IV (Nr. 19-24) . . . 4.—	s Op. 14. Sentiments de Bonheur. Ballade . . . 3.—		Op. 69. Kavatine . . . 1.50		Op. 122a. 10 leichte Stückchen 4.—		Op. 9. Romance sans Paroles et Rondo élégant . . . 2.50	
s	Op. 50. Heft V (Nr. 25-30) . . . 6.50	s Op. 15. Tristesse et Gaîté. Fantaisie-Mazurka . . . 3.—		Op. 69. Kavatine . . . 1.50		Op. 153. Suite. <i>E</i> . . . 4.—		Op. 11. Le Carnaval russe . . . 2.50	
Davidoff, Ch.		ss Op. 21. Hommage à Bellini. Morceau de Concert sur „Les Puritains“ . . . 5.—		Op. 69. Kavatine . . . 1.50		Op. 174a. 10 leichte Stückchen 4.—		Op. 12. 2 Mazourkas de Salon 2.—	
m	Op. 23. Romance sans Paroles. (Auer) . . . 1.50	ss Op. 22. Le Rossignol. Paraphrase sur une Mélodie d'Alabiew . . . 2.50		Op. 69. Kavatine . . . 1.50		Reinhold, H.		Op. 16. Scherzo-Tarentelle . . . 2.50	
Dayas, W. H.		Kontski, A. de.		Op. 69. Kavatine . . . 1.50		Op. 24. Sonate. <i>G</i> . . . 8.—		Op. 17. Légende . . . 2.—	
ss	Op. 11. Sonate. <i>D</i> . . . 9.—	s Op. 3. La Cascade. Caprice . . . 2.—		Op. 69. Kavatine . . . 1.50		m-s Op. 31. Serenade Nr. 2. <i>Cm</i> . . . 3.—		Op. 20. Fantaisie brillante sur des Motifs de l'Opéra „Faust“ 5.—	
Draeseke, F.		s Op. 4. Morceau de Salon en Style de Mazurke . . . 2.—		Op. 69. Kavatine . . . 1.50		Rheinberger, J.		Wieniawski, Henri u. Joseph.	
s	Op. 38. Sonate. <i>B</i> . . . 7.50	ss Op. 6. Le Rêve d'une jeune Châtelaine. Poésie musicale . . . 2.—		Op. 69. Kavatine . . . 1.50		Op. 105. Sonate Nr. 2. <i>Em</i> . . . 6.—		Op. 2. Allegro de Sonate . . . 2.50	
Ernst, H. W.		s Op. 14. Sentiments de Bonheur. Ballade . . . 3.—		Op. 69. Kavatine . . . 1.50		Rossi, M.		Winding, A.	
ss	Op. 18. Le Carnaval de Venise 1.—	s Op. 15. Tristesse et Gaîté. Fantaisie-Mazurka . . . 3.—		Op. 69. Kavatine . . . 1.50		Op. 2. 2 Morceaux de Salon . . . 2.—		Op. 19. 3 Phantasiestücke . . . 5.—	
Ernst, H. W.		ss Op. 21. Hommage à Bellini. Morceau de Concert sur „Les Puritains“ . . . 5.—		Op. 69. Kavatine . . . 1.50		Op. 3. 2 Morceaux de Salon . . . 2.—		Wohlfahrt, H.	
ss	Op. 18. Le Carnaval de Venise 1.—	ss Op. 22. Le Rossignol. Paraphrase sur une Mélodie d'Alabiew . . . 2.50		Op. 69. Kavatine . . . 1.50		Rückauf, A.		Op. 40. 31 Lieder ohne Worte. Anfänger zur Unterhaltung. Heft I, II . . . je 2.50	
Ernst, H. W.		Kretschmer, E.		Op. 69. Kavatine . . . 1.50		Op. 7. Sonate. <i>Fm</i> . . . 6.—		Wolff, G.	
ss	Op. 18. Le Carnaval de Venise 1.—	m Der Eriksgang und Krönungsmarsch aus der Oper „Die Folkunger“ (Hofmann) . . . 1.50		Op. 69. Kavatine . . . 1.50				Op. 14. Novelletten. Heft I M. 4.—, Heft II . . . 3.50	

Rhapsodie hongroise.

Leop. Auer Op. 5.

Violino.

Adagio.

PIANOFORTE.

Adagio. (M. M. ♩ = 54)

p

The musical score is arranged in two systems. The first system shows the beginning of the piece. The violin part starts with a simple melody, while the piano part provides a rhythmic accompaniment with chords and arpeggios. The second system continues the piano accompaniment with a more complex texture of chords and arpeggios. The third system features a prominent violin part with a dense, rapid sixteenth-note passage, while the piano part provides a steady accompaniment. The fourth system shows the continuation of the violin melody and the piano accompaniment.

Più lento. *largamente*
con suono

Più lento. ($\text{♩} = 42$)

cresc. *p* *tr* *7* *6* *7* *pp* *cresc.* *cresc.* *p* *cresc.*

The first system of musical notation consists of two staves. The upper staff features a complex melodic line with many sixteenth notes, some beamed together, and a long, sweeping slur that spans across several measures. The lower staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *p* (piano) is visible in the lower staff.

The second system of musical notation also consists of two staves. The upper staff continues the melodic line with various rhythmic patterns. The lower staff continues the accompaniment. A tempo instruction **Più mosso.** is written above the upper staff. Below the lower staff, the tempo is further specified as **Più mosso. (♩ = 88.)**. A dynamic marking of *p* is also present.

The third system of musical notation consists of two staves. The upper staff contains a melodic line with several measures of sixteenth-note runs. The lower staff continues the accompaniment with chords and moving lines. A dynamic marking of *p* is visible in the lower staff.

The fourth system of musical notation consists of two staves. The upper staff features a melodic line with many sixteenth notes and some slurs. The lower staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *p* is visible in the lower staff.

The fifth system of musical notation consists of two staves. The upper staff contains a melodic line with many sixteenth notes and some slurs. The lower staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *p* is visible in the lower staff.

First system of musical notation. The upper staff contains a melodic line with dynamic markings *p* and *riten.*, and a tempo marking *a tempo*. The lower staff contains a piano accompaniment with dynamic marking *p* and the instruction *suivez a tempo*.

Second system of musical notation. The upper staff features a melodic line with dynamic marking *f*. The lower staff features a piano accompaniment with dynamic marking *f* and a *dim.* marking.

Third system of musical notation. The upper staff features a melodic line with a *dim.* marking. The lower staff features a piano accompaniment consisting of sustained chords.

Fourth system of musical notation. The upper staff features a melodic line with dynamic markings *f*, *p*, *f*, *pp*, *f*, and *ad lib. long.*. The lower staff features a piano accompaniment with sustained chords.

Allegro vivace.

First system of musical notation. It features a vocal line at the top with a melodic line and a piano accompaniment below. The piano part consists of two staves (treble and bass clef). The tempo is marked **Allegro vivace.** and the dynamic is *p*. There are two fermatas over the vocal line, with the word "Soli" written above each. The key signature has two sharps (F# and C#).

Second system of musical notation. It features a vocal line at the top and a piano accompaniment below. The piano part consists of two staves. The tempo is **Allegro vivace.** and the dynamic is *mp*. The key signature has two sharps.

Third system of musical notation. It features a vocal line at the top and a piano accompaniment below. The piano part consists of two staves. The tempo is **Allegro vivace.** and the dynamic is *f*. The key signature has two sharps.

Fourth system of musical notation. It features a vocal line at the top and a piano accompaniment below. The piano part consists of two staves. The tempo is **Allegro vivace.** and the dynamic is *p*. The key signature has two sharps.

5

The image shows a page of musical notation for piano and voice. At the top left, the number '5' is written. The score is organized into three systems, each with a vocal line and a piano accompaniment. The vocal line consists of a single staff with a treble clef and a key signature of two sharps (F# and C#). It features a melodic line with several slurs and dynamic markings: 'fall' (written as 'fall' with a vertical line) appears above the notes in the first system, and 'pp' (pianissimo) appears below the notes in the second system. The piano accompaniment is written in grand staff notation (treble and bass clefs) with a key signature of two sharps. It includes various textures, including chords, arpeggios, and melodic fragments. Dynamic markings for the piano part include 'ff' (fortissimo) in the first system, 'p' (piano) and 'pp' in the second system, and 'cresc.' (crescendo) in the third system. The notation includes notes, rests, slurs, and dynamic markings throughout.

Meno mosso.
4. Corda.
p dolce

Meno mosso.
p

Andante.

Andante.
pp

Tempo I.

Tempo I.
p

riten.

p

First system of musical notation, featuring a treble clef staff with a complex melodic line and a piano accompaniment in the bass clef. The piano part begins with a dynamic marking of *p*.

Second system of musical notation, continuing the piece. The piano part starts with a dynamic marking of *pp*. The word **Lento.** is written above the treble staff.

Third system of musical notation, featuring a treble clef staff with a melodic line and a piano accompaniment in the bass clef. The piano part starts with a dynamic marking of *ff*. The word **Lento.** is written above the treble staff. Performance markings include *p riten.*, *poco a poco accel.*, and *ff*.

Fourth system of musical notation, featuring a treble clef staff with a melodic line and a piano accompaniment in the bass clef. The word **Tempo I.** is written above the treble staff. The piano part starts with a dynamic marking of *pp*.

Fifth system of musical notation, featuring a treble clef staff with a melodic line and a piano accompaniment in the bass clef. The piano part starts with a dynamic marking of *pp*. The word **Tempo I.** is written above the treble staff. The system concludes with a dynamic marking of *mf*.

First system of musical notation. The top staff features a complex, rapid sixteenth-note pattern. The middle and bottom staves contain a melodic line with various dynamics including *p* and *pp*.

Second system of musical notation. The top staff continues the rapid sixteenth-note texture. The middle and bottom staves show a melodic line with dynamics such as *pp*.

Third system of musical notation. The top staff has a rapid sixteenth-note pattern. The middle and bottom staves feature a melodic line with long, sweeping phrases.

Fourth system of musical notation. The top staff begins with a rapid sixteenth-note passage marked *ff*, followed by a *riten.* section. The middle and bottom staves have a melodic line with dynamics including *ff* and *riten.*. The word **Presto.** appears in both the top and middle staves.

Fifth system of musical notation. The top staff includes a *pizz.* marking and a *arco* marking. The middle and bottom staves contain a melodic line with dynamics such as *p*, *pp*, and *ff*. The system concludes with a double bar line and a fermata.



VIOLINO.

Rhapsodie hongroise.

Leop. Auer Op. 5.

Adagio. (M. M. ♩ = 54.)

10

p

rapido

f *largamente*

Piu lento. (♩ = 42) *4. Corde*

1 con suono

tr. 4. Corde

p

cresc.

pp

cresc.

f

5768

2 Più mosso. (♩ = 88.)

VIOLINO.

f *très rythmé*

p

mf

a tempo

riten.

f

dim.

p

f

ad lib. long. p

f

Allegro vivace. *pp*

f

The score is written for a violin in G major (one sharp). It begins with a tempo of *Più mosso* (♩ = 88). The first section is marked *f* *très rythmé* and features a complex rhythmic pattern with many sixteenth and thirty-second notes. The dynamics range from *f* to *mf*. The tempo then changes to *a tempo* with a *riten.* (ritardando) marking. This section includes triplets and is marked *f* and *dim.*. The final section is marked **Allegro vivace. *pp*** and features a more rhythmic, dance-like feel with trills and is marked *f* and *ad lib. long. p*.

VOLINO.

The image shows a page of a violin musical score with ten staves. The music is written in treble clef with a key signature of two sharps (F# and C#). The score includes various musical notations such as notes, rests, slurs, and ornaments. Dynamics include *f*, *cresc.*, *ff*, *p dolce*, and *f*. Tempo markings include *Meno mosso.*, *Andante.*, *Tempo I.*, and *Lento.*. There are also performance instructions like *04. Corde* and *tr*. The page number '3' is in the top right corner.

VIOLINO.

p riten. *poco a poco accel.* **Tempo I.**

mf *p* *restez* *restez*

Presto. *ff* *4. Corde* *riten.* *sf* *p* *pizz.* *pp* *f* *arco*

The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of two sharps (D major), and a 4/4 time signature. It starts with a *p* dynamic and a *riten.* marking, followed by a *poco a poco accel.* instruction. The music features a series of sixteenth-note patterns with fingerings (1, 2, 3, 4) and a *Tempo I.* marking. The second staff continues with similar patterns, including a *mf* dynamic and a *p* dynamic. The third staff has a *restez* marking and a *p* dynamic. The fourth staff continues with *restez* and *p* dynamics. The fifth staff has a *restez* marking. The sixth staff has a *restez* marking. The seventh staff has a *restez* marking. The eighth staff has a *restez* marking. The ninth staff has a *restez* marking. The tenth staff has a *restez* marking. The eleventh staff has a *restez* marking. The twelfth staff has a *restez* marking. The thirteenth staff has a *restez* marking. The fourteenth staff has a *restez* marking. The fifteenth staff has a *restez* marking. The sixteenth staff has a *restez* marking. The seventeenth staff has a *restez* marking. The eighteenth staff has a *restez* marking. The nineteenth staff has a *restez* marking. The twentieth staff has a *restez* marking. The twenty-first staff has a *restez* marking. The twenty-second staff has a *restez* marking. The twenty-third staff has a *restez* marking. The twenty-fourth staff has a *restez* marking. The twenty-fifth staff has a *restez* marking. The twenty-sixth staff has a *restez* marking. The twenty-seventh staff has a *restez* marking. The twenty-eighth staff has a *restez* marking. The twenty-ninth staff has a *restez* marking. The thirtieth staff has a *restez* marking. The thirty-first staff has a *restez* marking. The thirty-second staff has a *restez* marking. The thirty-third staff has a *restez* marking. The thirty-fourth staff has a *restez* marking. The thirty-fifth staff has a *restez* marking. The thirty-sixth staff has a *restez* marking. The thirty-seventh staff has a *restez* marking. The thirty-eighth staff has a *restez* marking. The thirty-ninth staff has a *restez* marking. The fortieth staff has a *restez* marking. The forty-first staff has a *restez* marking. The forty-second staff has a *restez* marking. The forty-third staff has a *restez* marking. The forty-fourth staff has a *restez* marking. The forty-fifth staff has a *restez* marking. The forty-sixth staff has a *restez* marking. The forty-seventh staff has a *restez* marking. The forty-eighth staff has a *restez* marking. The forty-ninth staff has a *restez* marking. The fiftieth staff has a *restez* marking. The fifty-first staff has a *restez* marking. The fifty-second staff has a *restez* marking. The fifty-third staff has a *restez* marking. The fifty-fourth staff has a *restez* marking. The fifty-fifth staff has a *restez* marking. The fifty-sixth staff has a *restez* marking. The fifty-seventh staff has a *restez* marking. The fifty-eighth staff has a *restez* marking. The fifty-ninth staff has a *restez* marking. The sixtieth staff has a *restez* marking. The sixty-first staff has a *restez* marking. The sixty-second staff has a *restez* marking. The sixty-third staff has a *restez* marking. The sixty-fourth staff has a *restez* marking. The sixty-fifth staff has a *restez* marking. The sixty-sixth staff has a *restez* marking. The sixty-seventh staff has a *restez* marking. The sixty-eighth staff has a *restez* marking. The sixty-ninth staff has a *restez* marking. The seventieth staff has a *restez* marking. The seventy-first staff has a *restez* marking. The seventy-second staff has a *restez* marking. The seventy-third staff has a *restez* marking. The seventy-fourth staff has a *restez* marking. The seventy-fifth staff has a *restez* marking. The seventy-sixth staff has a *restez* marking. The seventy-seventh staff has a *restez* marking. The seventy-eighth staff has a *restez* marking. The seventy-ninth staff has a *restez* marking. The eightieth staff has a *restez* marking. The eighty-first staff has a *restez* marking. The eighty-second staff has a *restez* marking. The eighty-third staff has a *restez* marking. The eighty-fourth staff has a *restez* marking. The eighty-fifth staff has a *restez* marking. The eighty-sixth staff has a *restez* marking. The eighty-seventh staff has a *restez* marking. The eighty-eighth staff has a *restez* marking. The eighty-ninth staff has a *restez* marking. The ninetieth staff has a *restez* marking. The hundredth staff has a *restez* marking. The hundred and first staff has a *restez* marking. The hundred and second staff has a *restez* marking. The hundred and third staff has a *restez* marking. The hundred and fourth staff has a *restez* marking. The hundred and fifth staff has a *restez* marking. The hundred and sixth staff has a *restez* marking. The hundred and seventh staff has a *restez* marking. The hundred and eighth staff has a *restez* marking. The hundred and ninth staff has a *restez* marking. The hundred and tenth staff has a *restez* marking. The hundred and eleventh staff has a *restez* marking. The hundred and twelfth staff has a *restez* marking. The hundred and thirteenth staff has a *restez* marking. The hundred and fourteenth staff has a *restez* marking. The hundred and fifteenth staff has a *restez* marking. The hundred and sixteenth staff has a *restez* marking. The hundred and seventeenth staff has a *restez* marking. The hundred and eighteenth staff has a *restez* marking. The hundred and nineteenth staff has a *restez* marking. The hundred and twentieth staff has a *restez* marking. The hundred and twenty-first staff has a *restez* marking. The hundred and twenty-second staff has a *restez* marking. The hundred and twenty-third staff has a *restez* marking. The hundred and twenty-fourth staff has a *restez* marking. The hundred and twenty-fifth staff has a *restez* marking. The hundred and twenty-sixth staff has a *restez* marking. The hundred and twenty-seventh staff has a *restez* marking. The hundred and twenty-eighth staff has a *restez* marking. The hundred and twenty-ninth staff has a *restez* marking. The hundred and thirtieth staff has a *restez* marking. The hundred and thirty-first staff has a *restez* marking. The hundred and thirty-second staff has a *restez* marking. The hundred and thirty-third staff has a *restez* marking. The hundred and thirty-fourth staff has a *restez* marking. The hundred and thirty-fifth staff has a *restez* marking. The hundred and thirty-sixth staff has a *restez* marking. The hundred and thirty-seventh staff has a *restez* marking. The hundred and thirty-eighth staff has a *restez* marking. The hundred and thirty-ninth staff has a *restez* marking. The hundred and fortieth staff has a *restez* marking. The hundred and forty-first staff has a *restez* marking. The hundred and forty-second staff has a *restez* marking. The hundred and forty-third staff has a *restez* marking. The hundred and forty-fourth staff has a *restez* marking. The hundred and forty-fifth staff has a *restez* marking. The hundred and forty-sixth staff has a *restez* marking. The hundred and forty-seventh staff has a *restez* marking. The hundred and forty-eighth staff has a *restez* marking. The hundred and forty-ninth staff has a *restez* marking. The hundred and fiftieth staff has a *restez* marking. The hundred and fifty-first staff has a *restez* marking. The hundred and fifty-second staff has a *restez* marking. The hundred and fifty-third staff has a *restez* marking. The hundred and fifty-fourth staff has a *restez* marking. The hundred and fifty-fifth staff has a *restez* marking. The hundred and fifty-sixth staff has a *restez* marking. The hundred and fifty-seventh staff has a *restez* marking. The hundred and fifty-eighth staff has a *restez* marking. The hundred and fifty-ninth staff has a *restez* marking. The hundred and sixtieth staff has a *restez* marking. The hundred and sixty-first staff has a *restez* marking. The hundred and sixty-second staff has a *restez* marking. The hundred and sixty-third staff has a *restez* marking. The hundred and sixty-fourth staff has a *restez* marking. The hundred and sixty-fifth staff has a *restez* marking. The hundred and sixty-sixth staff has a *restez* marking. The hundred and sixty-seventh staff has a *restez* marking. The hundred and sixty-eighth staff has a *restez* marking. The hundred and sixty-ninth staff has a *restez* marking. The hundred and seventieth staff has a *restez* marking. The hundred and seventy-first staff has a *restez* marking. The hundred and seventy-second staff has a *restez* marking. The hundred and seventy-third staff has a *restez* marking. The hundred and seventy-fourth staff has a *restez* marking. The hundred and seventy-fifth staff has a *restez* marking. The hundred and seventy-sixth staff has a *restez* marking. The hundred and seventy-seventh staff has a *restez* marking. The hundred and seventy-eighth staff has a *restez* marking. The hundred and seventy-ninth staff has a *restez* marking. The hundred and eightieth staff has a *restez* marking. The hundred and eighty-first staff has a *restez* marking. The hundred and eighty-second staff has a *restez* marking. The hundred and eighty-third staff has a *restez* marking. The hundred and eighty-fourth staff has a *restez* marking. The hundred and eighty-fifth staff has a *restez* marking. The hundred and eighty-sixth staff has a *restez* marking. The hundred and eighty-seventh staff has a *restez* marking. The hundred and eighty-eighth staff has a *restez* marking. The hundred and eighty-ninth staff has a *restez* marking. The hundred and ninetieth staff has a *restez* marking. The hundred and ninety-first staff has a *restez* marking. The hundred and ninety-second staff has a *restez* marking. The hundred and ninety-third staff has a *restez* marking. The hundred and ninety-fourth staff has a *restez* marking. The hundred and ninety-fifth staff has a *restez* marking. The hundred and ninety-sixth staff has a *restez* marking. The hundred and ninety-seventh staff has a *restez* marking. The hundred and ninety-eighth staff has a *restez* marking. The hundred and ninety-ninth staff has a *restez* marking. The hundredth staff has a *restez* marking.